

Rich Scenic and Musical Settings For "Deception"

A program of music and stage numbers that matches a photoplay in a manner seldom seen on Broadway is revealed at the Rivoli Theater this week, where Hugo Riesenfeld presents "Deception" for a second week. Not content with setting the film to music of the early sixteenth century, he has also carried out the spirit of the period in the furniture of the theater, the decorations and in the lobby and exterior.

Mr. Riesenfeld believes that audiences cannot step from Broadway right into the spirit of the second Tudor in England, in which, of course, the romance of Anne Boleyn is laid. So he has carried out his scheme of decoration even to hanging a pair of candleabra under the Rivoli marquee and placing four complete suits of armor at the corners overhanging the curb. These simple symbols have a way of hinting that "Deception" depicts the days of candlelight and of plumed knights and fair ladies. Along the sides of the building hang shields of the period to add color to the general decorations.

When the patron steps into the lobby he is again reminded that he is to step back to the decade between 1528 and 1538, the years when Anne Boleyn returned to England, became lady-in-waiting to Queen Katherine, rose to a place as queen and, within three years, was sent to the scaffold to make way for the third wife of Henry VIII, in the mezzanine floor and the stair.

On the mezzanine floor and the staircases are tapestries that date back four hundred to five hundred years, as well as great oaken chairs, chests of drawers, candlesticks, sculptures, refectory tables and benches, and a row of ancient chain armor, the whole collection given a touch of color by the old standards and banners. The visitor cannot help coming under the influence of the old furniture, with its deep carving, the old draperies and the wrought iron candleabra.

But Mr. Riesenfeld's art comes most potently to the fore in his presentation program. The opening of the performance is announced by four heralds with trumpets and the orchestra plays an overture which is a garland of ancient music. The orchestra has been augmented by the addition of several ancient instruments seldom heard in a modern orchestra, such as a viola d'amour and oboe di caccia.

Old music of the period depicted by the historical film also forms the basis of the prologue, which is called "The Hunt Is Up." The prologue takes its name from a song written by "one Gray," a favorite court singer of Henry VIII's, and is dedicated to the king. Carl Rollins, barytone, appears as a minstrel, and the Rivoli male chorus appears as a group of courtiers and huntmen. As the prologue, which is a production of the New School of Opera and Ensemble, fades from view the feature film is shown, with a rustic score which brings to Broadway some of the rich melodies of a forgotten period and selections from works of old composers that are seldom heard. Excerpts are used from the compositions of Jean-Baptiste Lully, Alessandro Scarlatti, François Couperin, Johann Mattheson, Henry Purcell, Arcangelo Corelli, Antonio Vivaldi, André Ernest Modeste Gretry, Jean-Philippe Rameau, George Frederick Handel and Johann Sebastian Bach.

A striking feature of the musical score is the singing toward the close of the film drama of a dirge ascribed to Anne Boleyn. The picture shows the unhappy queen being led to the headsman in the court yard of the Tower of London when the song, "O Death, Rock Me to Sleep," is sung by Inga Wank, mezzo-soprano. The piece is said to have been written by Anne Boleyn while she was in the Tower awaiting execution.

Bach's Toccata and Fugue in D Minor is played as the concluding number of the program by Professor Firmin Swinnen on the organ.

"Birth of a Nation" Will Be Revived at The Capitol Theater

"The Birth of a Nation," the D. W. Griffith spectacular film based on "The Clansman," is shown at the Capitol Theater this week, beginning to-day. Virtually a new generation of theatergoers has grown up since this spectacle was first produced. Patrons of the picture theater who were present at the introduction of the first spectacle of the American screen will be interested to see that time has dimmed none of its genius. An original overture, a music interlude, a new interpretative score and house decorations will accentuate the dramatic value of the production.

The elaborate characterization, the broad and sweeping conception, the gigantic scale of production which proclaimed Griffith the master of directors appeals as strongly and powerfully today as it did six years ago. Though the screen spectacle has grown so quickly that statistics in six figures no longer startle, the magnitude of "The Birth of a Nation" is still worthy of note. The play contains 5,000 scenes and presents 18,000 actors and 3,000 horses, cost \$500,000 for actual production expense and took eight months to produce. The production of the Kluge-Klux rides commanded a country for a day and cost \$10,000. It was in this production that night photography of battle scenes was invented and perfected.

Griffith's genius in selecting his casts has been given prophetic demonstration. Virtually every member of the cast of "The Birth of a Nation" holds or has held position in the ranks of screen celebrities as star or director. Among these are Henry Walthall, Miriam Cooper, Mae Marsh, Ralph Lewis, William Gish, Wallace Reid, Mary Alden, Joseph Henabery, Raoul Walsh and Donald Crisp.

New Screen Productions on Broadway



Shadows on The Screen

One of the most important events in motion pictures will be the showing at the Town Hall to-morrow night. For the first time in the history of the famous producer's pictures, the characters of D. W. Griffith's "Dream Street" will talk to the audience from the screen.

Before the feature picture of the evening is shown D. W. Griffith will appear on the screen and will speak to the audience, giving in a short prologue the significance of "Dream Street."

Tyrone Power and Ralph Graves are to make their first appearance in the "Talkies," speaking a number of their lines directly from the screen. Mr. Graves will also sing.

The Town Hall has been turned into the most beautiful motion picture theater in the city. John Wenger has designed the interior decorations, and is changing the entire lighting system. Amber lights are to be used throughout, and the stage will be divided by three large panels. The effect will be a lovely mosaic background of gold setting off the more vivid shades of color. Chiffons and veils of green and violet will be used over these panels and the whole will be covered by "painted lights." Two tall cathedral candles burning incense will mark the division of the panels.

Back of the central panel a draw curtain will cover the picture screen. The Town Hall auditorium seats 1,700 persons.

The opening night will be marked by an unusual program of music. Here again the "singing pictures" will be a unique feature of the program. The orchestral music, written especially for "Dream Street" by Louis Silver, will be a feature of the evening. Tschalkowsky's "Nutcracker Suite" will be given. The first movement will fade into the famous "Lucia" sextet by the Russian Cathedral Choir. The second movement will blend into Lang's "Flower Song." The third movement will blend into a song sung by some famous singer of the operatic stage. The fourth movement will merge into the Oriental movement of "The Sugar Doll." This movement will lead directly to the atmosphere of "Dream Street" and the prologue spoken by Griffith from the screen. A cowed figure of Nobody, the famous character of "Everywoman" will appear on the screen, and in verse will give the evolution of motion pictures.

To the four ages Nobody will add a fifth—the age of celluloid. He will trace the pictures down to the years from Daguerre to Edison, to Pathé to Griffith, to talking motion pictures.

Gail Kane, J. Herbert Frank, Gladden James and Lillian Worth have important roles in a special film production shortly to be released by the Pioneer Film Corporation. The feature will be known as "A Good Woman."

Art Bates, long associated with the old Essanay comedies, in which he appeared with Charlie Chaplin, Max Linder and others, has signed a contract with the Mount Olympus Distributing Corporation to appear in their series of "Dizzy Dumbbell" comedies, soon to be released for the states rights field.

Lou Tops also has signed for the "Dizzy Dumbbell" series, and will work with Bates.

The finished print of "Salvation Nell," adapted from the successful Edgar Seldon play, with Pauline Stark in the leading role, has been delivered to Associated First National Pictures.

Song of the Curtain—By Pim, Penelope and Laura Hope Crews

Laura Hope Crews, who plays the part of Olivia Marden in "Mr. Pim Passes By," which the Theater Guild is presenting at Henry Miller's Theater, says that if she believed in reincarnation she would feel sure that back in the beginning of the world she was Penelope. That Greek lady, it will be remembered, used to sit and weave all day and then at night would unravel out all that she had done. Miss Crews doesn't weave, it is true. Times have changed since Ulysses was the most famous sailor in the world. But Miss Crews does sew and sew and then sew some more—and then she carefully pulls out all the stitches. That is because a great deal of the story of "Mr. Pim Passes By" has to do with some futuristic curtains on which Mrs. Marden is working. Now, obviously, after a time those curtains would be covered with stitches, and to prevent that the threads have to be pulled out after the curtains (in the play) have gone up and the curtain (of the stage) has come down.

"I really sew those curtains every night," says Miss Crews, "and if I do say it myself I sew them very well. I was taught the use of a needle when I was a little girl and something in me (perhaps a memory of the praise and candy I used to get as a little girl when I had made neat, even stitches) will not let me do them slovenly. I sew them just as carefully as if they were to hang in my own apartment, although I know that after the performance all the stitches will come out."

"It really would be interesting to know just how much I have sewed since 'Mr. Pim' opened. As we have played it about seventy-five times now, I'm sure I must have sewed miles by this time. If there were any contrivance resembling a speedometer which computes sewing I'd buy one. It might make an interesting story to know just how many stitches I had taken. And as 'Mr. Pim' seems destined to pass by for a long time to come I might find that I held some kind of a record. As it is, I doubt if anybody except Penelope (and she lived so long ago, if at all, that she shouldn't count) has ever put in quite so many stitches only to pull them out."

What C. C. Burr Thinks Of Foreign Made Films

That the fight against the importation and exhibition of German-made motion pictures, the opening gun of which was recently fired, is shortly to develop into a decisive battle, there is every indication.

C. C. Burr, of the Master Films, says: "I believe that there exists not one American producer who does not welcome competition—be it from what source it may. We are willing to match our artistry and our mechanical skill with all comers, regardless of the place of their origin—but on a fair basis—i. e., dollar for dollar of production costs. Any one familiar with the types of German propaganda so skillfully designed and used throughout the war, can easily recognize the post-war brand now being very efficiently conveyed in a new type of vehicle.

"Having so far and successfully prostituted our screen it may be expected that the next production will attack other of our allies—Italy or Belgium. Certainly, neither of these will be overlooked or neglected in the German scheme of things. Then after these and other 'masterpieces' have been sold in the United States, the Germans will probably offer for South American consumption a production wherein this country will be skillfully knifed and held up to ridicule.

"It is reported that the German manufacturers have available for export to this country over two hundred productions. The imported films, in these instances, are but industrial clubs. The plans for their effective use have been skillfully drawn. The operations extend over a period of years and the finale is about to be witnessed.

"That these foreign productions will be shown is certain. All of the great power of these organizations will be concentrated upon the exhibitor, and it will be a brave but probably foolhardy one who will refuse to buy and play them.

"I make the suggestion," concluded Mr. Burr, "and intend doing it with all of my future productions, that independent producers affix an insert in their main titles, immediately after the main title, reading, 'An Independent and All-American Production.'"

Olga Petrova to Star on Stage

Mme. Olga Petrova sailed for Europe on the Nieuw Amsterdam yesterday. After spending a few weeks in London she will go to Spain to study conditions in Madrid and Seville. As soon as she returns from abroad in June, she will begin rehearsals for a new Spanish play which will be produced under the management of the Selwyn company, with which she recently signed a contract to star.

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Vaudeville

PALACE—Dorothy Jardon is the headliner, with Fanny and Kitty Watson, Mabel and Dora Ford, Jim Toney and Ann Norman, George Campbell and company, Kennedy and Berle and others also on the bill.

RIVERSIDE—Billy B. Van and James J. Corbett, Virginia Pearson and Sheldon Lewis, Danie Claudius and Lillian Scribner, Maud Allen, Walsh and Edwards, and others form the bill.

COLONIAL—John Hyams and Lella McIntyre make their first appearance in a year. Doc Baker, Greenlee and Dayton, Herschel Henlers, Sherwin Kelley and others complete the bill.

EIGHTY-FIRST STREET—Tom Wise, Vinie Daly and "Blackface" Eddie Ross are the vaudeville stars, with Elsie Ferguson in "Sacred and Profane Love" as the screen feature.

FORDHAM—George Whiting and Sadie Burt head the bill, with Elsie Ferguson in "Sacred and Profane Love" on the screen, the first of the week. The latter part has Kitty Doner and "The Mask," featuring Jack Holt and Heddanova.

HAMILTON—Gus Edwards' Revue tops the bill, on which Vernon Styles, Mr. and Mrs. Jimmie Barry, Peggy Carhart and others also appear.

JEFFERSON—William Rock is the headliner, Ralph Dunbar's "Tennessee Ten," on which Vernon Styles, Mr. and Mrs. Jimmie Barry, Peggy Carhart and others also appear.

LOEW'S AMERICAN—Arthur Fields is the vaudeville star, with Milton Sills in "The Little Fool" on the screen, for the first of the week. Henry Lewis on the stage, and Thomas Meighan in "The City of Silent Men" are the attractions for the last part.

MOSS'S BROADWAY—Eugene O'Brien in "Gilded Lies" is the screen attraction. Nat Nazarro Jr. heads the vaudeville bill.

In Picture Theaters

ASTOR—"The Four Horsemen of the Apocalypse" continues.

CAPITOL—D. W. Griffith's "The Birth of a Nation" is the program this week. An original overture has been arranged to complement the picture.

CASINO—"Mother Eternal" begins its third week.

CRITERION—"Sentimental Tommy" continues.

FORTY-FOURTH STREET—"Way Down East" continues.

LYRIC—"The Queen of Sheba" begins its fourth week.

PARK—"Over the Hill" continues.

RIALTO—Douglas MacLean in "The Home Stretch" is the feature. The music is Adam's "If I Were King," for the overture; Wilbey's "Coming Home," Vulcan's Song from "Phileas and Baudis" and a selection from "The Fortune Teller."

RIVOLI—"Deception" is held over for a third week.

SELWYN—"A Connecticut Yankee at King Arthur's Court" continues.

STRAND—"Bob Hampton of Placer," a story of Custer's last stand, with Wesley Barry starred, is the feature. A number of Blackfeet Indians take part in the special prologue.

TOWN HALL—D. W. Griffith's picture "Dream Street," first showing of talking picture on Monday evening.

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BOB HAMPTON OF PLACER
WITH
WESLEY BARRY
(AND ALL HIS FRECKLES)
AND A SLENDID SUPPORTING CAST
VAST SCENES SET IN THE SPANISH OF GLACIER NATIONAL PARK
THE SENSATIONAL AND THRILLING SCENES OF CUSTER'S LAST STAND
A FIRST NATIONAL ATTRACTION

STRAND SYMPHONY ORCHESTRA
CARL EDWARDS—Conducting
FAMOUS STRAND MALE QUARTETTE
IN A PROLOGUE WITH INDIANS FROM GLACIER NATIONAL PARK BY PERMISSION OF U.S. GOVT
JOHNNY HINES in "TORCHY'S BIG LEAD"
STRAND TOPICAL REVIEW

MARK STRAND SPECIAL BEGINNING NEXT SUNDAY
POLA NEGRI
STAR OF THE SENSATIONAL HIT "PASSION" IN A LOVE TALE OF OLD SPAIN
"GYPSY BLOOD"
ADAPTED FROM THE ORIGINAL FRENCH STORY "CARMEN" BY PROSPER MERRIME

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A Scintillating Gale of Springtime Song—A Beauty with Midnight Eyes and Infinite Distinction—A Prima Donna, American and Wonderful—The Great Artist Who Glorifies Grand Opera and Vaudeville.

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TOPICS OF THE DAY Just a Little Different.

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Broadway's Musical Comedy Stars in Their New Offering, "HORSEPATIETY," Rare Combination of Comedy, Dance and Song.

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in "Dance Creations."
Indoor Sports, Martha Pryor & Co., Eddie Ross, Duval & Little, Brans & Perez.

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SACRED AND PROFANE LOVE

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HAMLET is to Drama
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CAPITOL GRAND ORCHESTRA OF 80 PIECES
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NO ADVANCE IN PRICES

THE BIRTH OF A NATION

★ A ★
THOUSAND STARS
★ ★ ★

EQUITY ANNUAL SHOW

(HASSARD SHORT, General Director)

METROPOLITAN TO-NIGHT AT 8:15
OPERA HOUSE
BENEFIT ACTORS' EQUITY ASSOCIATION

Cecil de Mille is making a screen version of Leonard Merrick's delightful story, "The Laurels and the Lady." Dorothy Dalton will be seen in it.

"The Secret of the Hills," a novel by William Garrett, the English writer, has been selected by Vitaphone for the next Antonio Moreno production. The